ISSUE ELEVEN UNIT UK: £1.60 (rec) US: $4.50

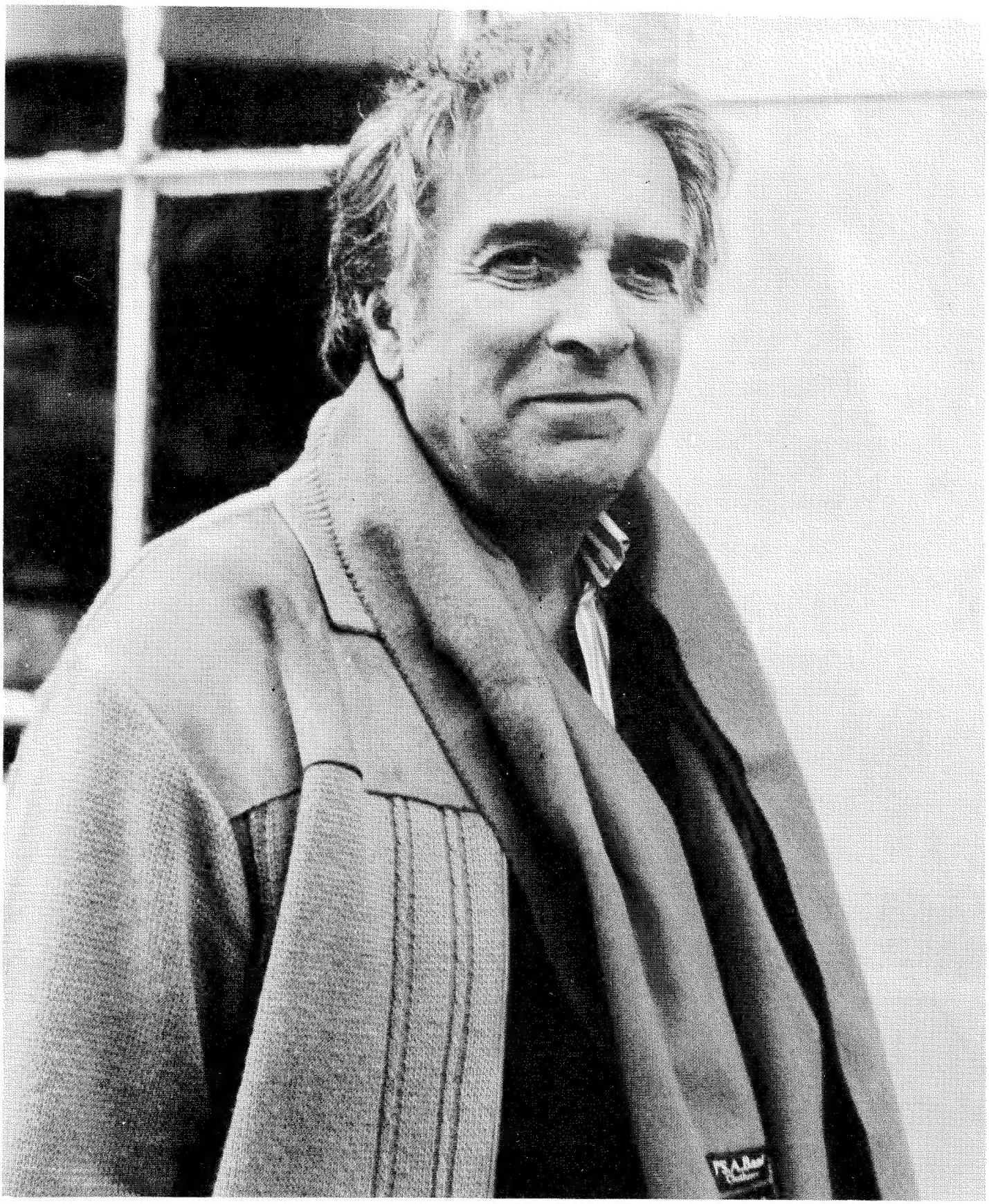
IN-VISION

DOCTOR WHO

UNIT SPECIAL

Command p

"Playing the Brigadier came easily to me," says NICHOLAS COURTNEY, who reve



Cover design: Jennifer Adsque

erformance

s his thoughts to IN•VISION about the man from UNIT

THE first I knew that my role as the Brigadier was going to be more than a one-off was when I got a call from **Doctor Who** producer Peter Bryant.

It was around the time Pat Troughton was leaving the show and Jon Pertwee was about to take over. Peter had wondered if the idea of UNIT would work as a permanent feature of the programme. They had decided to base the Doctor on Earth, but he and script editor Derrick Sherwin were still working on how it should be done. They asked me if I would be interested in a one year contract, and I said yes. At the time, my daughter was about to be born, so it was nice to be offered a degree of security.

This was shortly after THE WEB OF FEAR. They then did THE INVASION as a sort of dummy run to see how it would all work before finally committing themselves to the idea for Jon Pertwee's start, by which time it had been confirmed that I would be a regular cast member for two years at least.

What had attracted Peter and Derrick to Lethbridge Stewart so much, I have no real idea. Originally, of course, he was only a colonel in THE WEB OF FEAR. Although that in itself was a step up from the rank of Captain Knight, which was the character I had initially been offered by director Douglas Camfield. Knight gets killed half way through THE WEB OF FEAR, so when Douglas called me to tell me David Langdon had dropped out from playing the colonel, I was quite happy to accept both his role and the promotion, even though it was the same rate of pay. For THE INVASION, less than a year later, I was promoted again — to Brigadier. So you can imagine if this had been the real army it would have been the most spectacular promotion history on record.

As to what made me so apparently ideal for the part of the Brig, again I have no real idea. Except that I had played army officers before, for example Captain Freemantle in Evelyn Waugh's trilogy **Sword of Honour**. It may have had something to do with the fact that my father was an army man professionally. He had fought in the first world war in the trenches, and he retained his uniform even when he went into the diplomatic service in Kenya and in Egypt during the second war.

Certainly, coming from that background, I never found any problems later playing authoritative figures even though it isn't in my nature, I don't think, to lead anyone. Except maybe perhaps astray.

So being the Brigadier did come easily. But as time wore on I found I wanted to invest the character with more than just a capacity for barking orders, something which tended to be boring to do. Eventually, much later on, I was allowed by Terrance Dicks to write some of my own lines to flesh Lethbridge Stewart out and make him more of a human being.

I wanted to produce some of the unconscious humour in the character. I think there's a lot of that in the Brigadier. He means what he does, and in that respect I played him for real. But army officers down the centuries have made mistakes in wars, so the Brigadier obviously makes mistakes too. He is the military man who has to do it *his* way. That may not always be the best way — like blowing up the Silurians — but what else can he do, bearing in mind he always plays it by the book?

Talking over the Brig with Douglas Camfield at the time, I remember we decided to base him on 'Mad Mitch', the hero of Aden; the sort of officer who would always lead his men from the front. The Brigadier, therefore, would never ask his men to do anything he wouldn't do himself — that's what I believe makes good officers. I'd had a good opportunity to observe officers while I was in the army, doing my National Service in the *3rd King's Own Hussars*. There the good officers were the majors upwards. Some of the second lieutenants were what I'd call 'chinless wonders' whom I would have been very frightened to follow into the jungle. They were generally rather rich with private incomes, and therefore unprepared for dealing with the tougher realities of army life. The more senior officers, I think, inspired greater trust and confidence — aspects I tried to build into the Brigadier.

The end result, I hope, was a character who would not suffer fools gladly, who was always visibly in charge and not afraid to rap out if he saw Benton, or even his captain, doing something he considered stupid. It was important that he was seen as intelligent, otherwise I felt he would not have been in the position he was; answerable to Geneva rather than London. That way he could get away with being cheeky to Generals, as he did in INVASION OF THE DINOSAURS to General Finch (played by John Bennett).

He could certainly laugh at his own expense. That's one of the things that distinguishes British people, that they can laugh at themselves without any feeling of guilt or failure. Obviously the Brig would not do it in front of his subordinates, but with scientists, civilians, and especially with the Doctor I felt he could be less reserved. His line in THE THREE DOCTORS after they have all travelled in the TARDIS to this unknown wasteland, which I wrote myself, "Don't worry, I've had a recce, and I'm fairly sure that's Cromer out there" is typical Brigadier. The cameraman afterwards said to me, "I wish I could have put a close-up on you at that point" because he thought it was a very funny line. It had to be played straight though. Comedy is best when it's unconscious.

Another line I was allowed to write for myself was "Here we go again" during the Doctor's regeneration into Tom Baker. After all, the Brig had been with Pat's Doctor, had had to come to terms with the same person looking like — and behaving like — Jon Pertwee, and then been utterly appalled when Pat came back in THE THREE DOCTORS, looking from one to the other as they argued and frankly not understanding a word of what was going on. But he did know that the Doctor was on the side of the angels—a hero that fought evil. And that made him a good man in the Brig's eyes.

I did often wonder whether the Brigadier was, or had been, married. If this was so, I decided his wife's name would be Fiona. I remember making this point to Terrance Dicks, and indeed there is a scene in THE DAEMONS where the Brig is discovered in bed, but shot so that you only see his side of the bed. We speculated later that it would have been nice to have included in that ▷

BARRY

The UNIT chain of command was taken for granted, but I don't think it was ever written down — or if it was, it was before my time. The idea was that there was a United Nations section of UNIT in each country, which took its orders from Geneva. We put them in the uniforms of the United Nations peacekeeping forces, except for the blue berets — that would have caused problems with ChromaKey.

LETTS

Command performance

◁ camera angle a languid arm — perhaps his wife's, perhaps not . . .

In PLANET OF THE SPIDERS there was some talk of this lady in Brighton, Doris. So maybe the Brigadier was married to Doris. Or maybe he was married to Fiona, and Doris was some past peccadillo.

There is still, I feel, a lot that has not been explored about the Brigadier. I have written the plot for a book called *Whatever Happened to the Brigadier,* which sees him recalled from retirement to Geneva to deal with a Middle Eastern conference. The idea, at present, is that he gets put in charge of security over the delegates. And there is an attempt on his life, which fails, and instead one of the Middle Eastern potentates is killed. It is a storyline grown out of my own family background, but I think that is often the best place from which to start as a writer.

History and Current Affairs are my specialist subjects, which makes MAWDRYN UNDEAD interesting because there the Brig is teaching A-level mathematics, a subject about which, at school in Egypt, my headmaster once wrote in my report: "I would defy anyone to drive mathematics into Nicholas' head . . ." I followed my father in adopting History and Current Affairs, although neither of us I think could have been politicians because we never learned to be good liars. That too is a facet of the Brigadier, he distrusts politicians intensely and loathes having to deal with them.

You might remember in TERROR OF THE ZYGONS there is a scene where the Brigadier has to talk to the Prime Minister, and a woman Prime Minister at that because Douglas Camfield rewrote the line imagining the P.M. in 1980 possibly being Shirley Williams. Now it would have been irritating enough for the Brigadier to take instructions from a male Prime Minister, but a female one would have driven him mad because I always felt he was, secretly, a little nervous of women. That was the reason he always called the female companions "Miss Shaw", "Miss Grant", or "Miss Smith". He was always courteous, always considerate, but at the same time he was the sort of chap whose true home was among the cameraderie of the Officers' Mess.

It was that sort of cameraderie which made those UNIT stories such a joy and a pleasure to work on off-stage as well. Jon was a marvellous leading man to work with, he always encouraged any cast to join in with the family feeling that genuinely existed between him, myself, Katy, Richard, John and, later, Lis and Ian.

Strangely with Ian Marter, despite our immense friendship in later years, I never got to know him on the set of TERROR OF THE ZYGONS. Then on a plane over to a convention is Chicago in 1983, we met again. And from then on till his death in 1986 we formed a bond that was quite unique. He encouraged me to write, we thought along the same wavelengths, we could do the most marvellous skits together at conventions where we would constantly take the mickey out of each other. And for those few precious years we were virtually inseparable. He was a smashing guy, and I miss him dreadfully still.

PAT I immediately got on with, right from our first meeting on THE WEB OF FEAR. With Jon it took a little longer, about six weeks. When we first met, I had my part, but he was still finding himself as the Doctor — which is very difficult to do when you're just taking over such a role. My problem was therefore to get Jon to trust me, and although it took six weeks, eventually he did and we've never looked back since.

I remember on the set of INFERNO Jon saying to me something that I thought was really smashing. We were rehearsing some lines early one morning when, without warning, he turned round to me and suddenly said, "You're the nicest man I've ever worked with". But that is typical of Jon's manner. He taught me a lot about coming out of myself, because I used to be a very private person. He encouraged me to go out and open fetes, do charity events and, later, do conventions as well. So I owe him a lot for all that.

Tom Baker I met during ROBOT, when he was just taking over. And for a while he and I used to go out a lot on the town together. He was very much foot-loose and fancy-free, although I at the time was still married. One night he and I had been out after work and Tom was looking for somewhere to stay. It was typical of Tom that he never knew where he was going to find a bed for the night, which is why he always carried a toothbrush in his top pocket. Anyway, I invited him to stay at my house which was fine, until, next morning, there was uproar when my young children charged into the bathroom and found Tom in the bath — stark naked. I don't know if my children were impressed, but I don't think Tom was.

We used to go out a lot at the beginning, but sadly, a year later, on TERROR OF THE ZYGONS, it just seemed to fall apart. There was a terrible atmosphere on that story. John Levene and I knew this was the end for our characters, and Douglas was upset because all the Skarasen model filming had gone wrong. So everyone was on edge, and I think it got to Tom as well. After a particularly difficult Producer's Run where everyone was feeling nervous and irritable, he suddenly turned and barked at me: "You, Mister . . ." and started shouting at me because he thought I hadn't followed the Producer's notes to the letter during rehearsal. It would have been better if Tom and I had done more shows together, but that all now depends on the future.

For myself, as long as I am confident as to how I have come across as the Brigadier, then I think others are too. I've invested the role with much that is in me. To a large extent the Brigadier *is* me. But not all of me. □

PHILIP

Bob Holmes was very much anti UNIT. He thought it was all rather silly — running around shooting at monsters. It had had its day.

HINCHCLIFFE

Nicholas Courtney, as photographer Bill Page, gets assistant Irene Grant (Wanda Ventham) in close-up — Watch the Birdies, a 5 part BBC-2 series from 1966

The Brigadier becomes the Master — A level mathematics in MAWDRYN UNDEAD

The early years

JEREMY BENTHAM traces the precursors of UNIT, and the creation of a DOCTOR WHO phenomenon

THE UNIT concept is as old as science fiction. There are two cliches — They come to us" and "We go to them". We have enjoyed at least minimal protection in the battle between Mankind and the Universe. *War of the Worlds* was an early exploration of the fascination in the clash of technologies from two planets.

Cinema and television became familiar homes of the man-versus-monster genre, established on the special effects developments of the 1950s. Ray Harryhausen's *Earth Versus the Flying Saucers* was one early presentation, but the genre really came of age with the big budget classics like *Forbidden Planet, Them, Invaders from Mars,* and of course *War of the Worlds.*

These successful films established the ground rules for such productions. Mankind would always encounter alien visitors using the military as the first point of contact. Generals and colonels were representatives of the brave and the bold, nobly entrusted to face the most daunting odds. Their limitations were in the realm of the imagination.

The military may have been Doers, but they needed the inventiveness of the Thinkers—and thus, the eccentric scientist figure. In the B-movies, bespectacled, nutty professors would slave away on technological wizardry soldered together — because the films' producers couldn't command big-budget feature film effects.

Oddball scientists and square-jawed soldiers had to be accompanied by a representative of what they were striving to defend (not to mention a spot of sexploitation). So there would be the scientist's daughter, niece or assistant — frequently pretty, often spirited enough to smart-mouth the soldier, but always vulnerable and armed only with a powerful scream.

This crowd of cliches were pre-eminent in the fifties and sixties, but has persisted (with seasonal and cultural variations) to the present, developing another member of the cast in the form of the disbelieving bureaucrat. Hollywood was not alone in these preoccupations, as British contributions like *Fiend without a Face* and *The Trollenberg Terror* capably demonstrated.

For a time, it seemed that Bernard Quatermass would alter things as he pursued the wounded astronaut Caroon around London, accompanied by a reporter in a trilby and a policeman auditioning for **Dixon**. But as **The Quatermass Experiment** reached its climax in Westminster Abbey, the soldiers arrived, along with the plucky astronaut's wife. And it was no surprise to find that **Quatermass II** featured a scientist's daughter with a army officer boyfriend.

Sidney Newman's **Doctor Who** outline eliminated one of the trio: the eccentric scientist and his plucky granddaughter were there, but there was no military representative. Even during THE DALEK INVASION OF EARTH (serial K), where a residue of Earth's defeated forces might most be expected, not one uniform was in sight.

Discounting wishy-washy Captain Maitland, **Doctor Who** audiences had to wait until THE DALEKS' MASTER PLAN (serial V) for a suggestion of the Hollywood threesome (following hard on the heels of the precedent for military adventurer set by the prologue story, MISSION TO THE UNKNOWN, serial T/A), as the Doctor and Katerina join forces with an Earth Security agent, Bret Vyon (ironically, played by Nicholas Courtney, and cast by Douglas Camfield). It was a brief but effective liaison. Katarina was brave but bewildered, and the Doctor and Vyon contested the scientific and military solutions. Vyon's death ended the conflict, and left the military representatives in the series for the next duration to the villains.

THE WEB OF FEAR mapped out UNIT's future — Jack Watling as Travers

The arrival of script editor Gerry Davis improved matters. THE WAR MACHINES (serial BB) indicated the future, even down to the bumbling Civil Service foil for the Doctor. But Davis' distrust of army types put their characters in the background. By contrast, General Cutler (serial DD) was totally a Davis creation. But his roots were elsewhere, in the world where all American generals are loudmouth cigar-chewing Patton lookalikes.

Earthbound **Doctor Who** stories in present-day Britain were a result of budgetary decisions to cut costs. It meant fewer exotic sets, or expensive costumes, or elaborate location redressing. This was a direction steered by Derrick Sherwin — still principally the series script editor in 1968, and who was commissioning material he knew the series could afford.

THE WEB OF FEAR (serial QQ) was commissioned in summer 1967, some four years after **Doctor Who** began. It is a testament to how long the show had resisted following peer programmes as diverse as **Voyage to the Bottom of the Sea** and **Stingray**. Mervyn Haisman and Henry Lincoln's script needed little re-editing, and enticed Douglas Camfield back despite his intentions not to work on the show after his marathon effort on THE DALEKS' MASTER PLAN.

The realistic portrayal of the military captured Camfield's imagination. He had served a short career commission as an army officer before joining the BBC, so he could understand the characters of Colonel Lethbridge-Stewart and Captain Knight. Looking to cast close to his own background, Camfield chose David Langdon (later of **Upstairs Downstairs**) as the Colonel, with Knight played by Nicholas Courtney. Both he and Courtney had attended the same school in Egypt when their parents were stationed there, though they were not contemporaries. During their great friendship in later years, Camfield admitted to seeing in Courtney an opportunity to act by proxy.

At short notice, David Langdon declined the role of Lethbridge-Stewart, and Nicholas Courtney was thus famously promoted as a very young Colonel. But he had a number of role models from his own National Service days, and Courtney provided a magnificent deadpan opposite for Patrick Troughton's eccentricities.

He was more than the army cliche of B-films, even if the army-versus-monsters was a more obvious steal. The ratings for THE WEB OF FEAR were 8 million, at a time when average **Who** figures were dipping to 7 million. There was talk of winding up the series, with Troughton determined to leave after his third season.

THE more Camfield and Sherwin discussed the idea, the more attractive was the notion of an Earth-based military focus for the Doctor. Derrick Sherwin describes the origins of the first UNIT story, THE INVASION (serial VV): "The germ of that idea came from Kit Pedler in the form of a two or three page synopsis, which I then took and broke down into as many episodes as I could manage. Because I felt it was a story that could run.

"I gave the episodes to Dougie Camfield to look over and suggest this, that and the other. He then gave them back, with his input, for me to rewrite. And so the process went on until we felt we had a strong enough set of finished scripts. I would say I created UNIT. But at the same time, a lot of the lining up of the regulars, and the way they sparked off each other, was Dougie's casting and balancing."

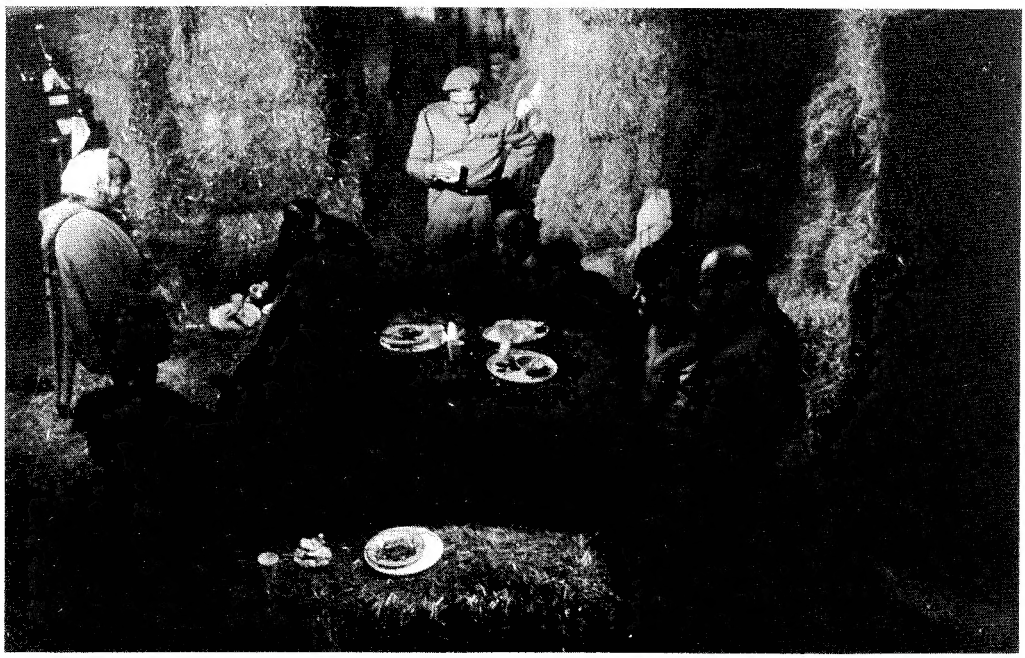
Under Sherwin's influence, Kit Pedler's storyline about Cybermen invading the world (Britain) via the offices of a multinational computer corporation became the perfect vehicle for seeing how a military investigation team would face an alien threat. It meant intelligence-gathering, co-ordination and defence against invasion, the group being spearheaded by Nicholas Courtney's upper-crust British army officer.

Sherwin's only disappointment was that Jack Watling turned down the chance to reprise his portrayal of Professor Travers — **Doctor Who**'s definitive wild-eyed scientist. But an agreeable substitution by Edward Burnham as the equally eccentric Professor Watkins, and the inclusion of Sally Faulkner as pretty-but-plucky neice Isobel, completed the familiar trio. THE INVASION pushed the 1969 average audience of 6 million back up to 7 million, and paved the way for the colour relaunch of the series in the seventies.

Of the decision he made in 1969 to alter the series' direction so radically, Derrick Sherwin comments: "Why not? **Doctor Who** has always benefited by change, once it becomes obvious something is not working too well. People found the history stories in the early days boring. The monsters were fine as long as you could spend some money on them, but it was all terribly expensive — budgeting for them, the interplanetary sets and models.

"So the first thing we said was that absolutely we'd be bringing it down to Earth. To get the audience back, by giving them a show they could watch comfortably, a show they could identify with. It's very difficult to identify with a rubbery blob that's huffing and puffing steam in a dressed-up mud pit. But a soldier they know, ordinary people they know, and tanks and guns they know. If you then introduce something weird, like walking tailor's dummies, it all of a sudden becomes terrifying. Like going through a dark Underground tunnel and unexpectedly brushing against a cobweb.

"We knew it would be a big change for **Doctor Who**. But we knew it was a change we couldn't fail to miss with."



SOLD

TERRANCE DICKS
Unit

UNIT was basically a Bryant and Sherwin idea, rather than a Letts and Dicks idea. It seemed like a good idea at the time. **Doctor Who** was desperately hard-up, as was the whole BBC, with production costs rising higher than budgets.

One of the problems obviously with science fiction is that if you set it on an alien world of any kind, everything you see has to be specially made — right down to the cups and saucers, and the furniture. So your design costs go up enormously.

You also have to find a special place to film. It mustn't have anything that suggests that it's really Earth. Otherwise you have to have the characters coming out of the TARDIS and saying, "What an amazingly Earth-like planet this is, Doctor!' That's why in **Star Trek** they frequently beam down to a planet that's a bit like California.

The alternative of course is the famous **Doctor Who** quarry. We've filmed in every quarry up and down the land. But if you think about it a quarry provides an irregular alien landscape, complete with strange shapes. We did COLONY IN SPACE (serial HHH) in a china clay quarry near Plymouth which was great — we got blue pools and different white and green hills. It was practically a ready-built alien landscape.

These are the sorts of problems that always come up with standard science fiction, and they all mean money. The alternative sort of science fiction is the **Quatermass** kind, which is basically set here and now and something comes down out of the sky, or up out of the ground, or from another dimension or whatever. So your people, your clothes and your sets are Earth-standard, and you've only got to pay for your monster. That was the thinking behind exiling the Doctor to Earth and the whole UNIT set-up.

Once that decision had been taken, I was certainly in on it. Malcolm Hulke and I wrote THE WAR GAMES (serial ZZ), which wound up Patrick Troughton's tenure as the Doctor and started his exile. So I was in on the actual practical setting-up of it all. But the decision was something that Barry and I were given.

I was too tied up with writing the interminable WAR GAMES (all ninety-seven episodes, or whatever!) and trying to get new stories commissioned for the new Doctor to be very involved. So most of the setting-up was done by the out-going regime.

I know that Derrick Sherwin had been impressed with Nicholas Courtney in THE WEB OF FEAR (serial QQ), and then in THE INVASION (serial VV), and his was his idea to bring the Brigadier back as a regular character. John Levene played UNIT's Corporal Benton in THE INVASION, and again Derrick decided to bring him back. So the skeleton of it was handed to us. But it was the job of Barry and I to make it real and make the characters work.

We wanted UNIT to be international — a UN force. So the Brigadier occasionally has to report to Geneva, and has disputes sometimes with the British military command as a result.

The trouble, as with everything on television, is money. A Brigadier should have a huge interconnecting staff reporting to him — colonels, lieutenants, second lieutenants, and God knows what. And we could only afford one captain and a sergeant!

The three main characters are, basically, the Brigadier, who is the boss — the authority figure, the action-man hero Mike Yates, and the dependable, reliable Sergeant Benton. It was a kind of miniaturised symbolic army, with other characters coming and going according to the stories. And the other, non-regular characters of course got killed a lot by some monster or other. It wasn't a good

IERING ON

tells IN•VISION how he was drafted into the ed Nations Intelligence Taskforce

career move to sign up with the Brigadier!

The UNIT characters evolved, rather like a new Doctor does. First of all you get scripts written for a character who's really a kind of concept. You say to the writers, 'He's *this* kind of chap'. But you don't really know the character until you cast the actor and you see what the actor can do. The actor will bring things of his own to the character, and you'll then start writing for those things that the actor has brought to it. It's a sort of increasing feedback.

One of the advantages of a set situation like UNIT is that you can ring the changes on it. So, for example, because they'd got a good working relationship in uniform, we could put Sergeant Benton and Captain Yates into mufti in THE DÆMONS (serial JJJ). And they were *still* Sergeant Benton and Captain Yates.

INVASION OF THE DINOSAURS (serial WWW) was a good story for the UNIT characters — although the actual dinosaurs were awful. I think the story is actually fairly good. Barry and Mac Hulke and I had worked out the story and thought that dinosaurs in Picadilly would be pretty 'wow'. And so Barry went along to the visual effects people, who said yes they could do it. And of course they couldn't — at least, not very well! But they had a go which was very commendable. Mac loved all the political drama. I think he really enjoyed doing those early scenes with London under martial law and the Doctor being arrested for looting, and so on. It would be wonderful to do that story again with today's technology and have really impressive dinosaurs.

INVASION OF THE DINOSAURS was when Captain Yates turned traitor. Richard Franklin, who played the role, isn't exactly your typical butch, macho soldier. We always felt there was this slightly poetic and sensitive streak in Captain Yates. We were talking about that, and thinking how we could use it. And we decided he was someone whose loyalties could waver — because he's not an unthinking soldier, he's more of an intellectual. So we had the nice situation of him becoming a traitor for what are, in his view, impeccable reasons.

Richard always said he enjoyed doing that, because it gave him something to get his teeth into as an actor. You can't imagine Benton ever being swayed in his loyalties, though. We did give him the interest in ballroom dancing. That was so there would be another side to his life that no one knew about. That was rather nice. There are army officers who suddenly turn out to be very good at knitting, or macrame, or something!

UNIT's headquarters changed in appearance almost every story. This was a typical example of the BBC's left hand not knowing what its right hand is doing. Designers hate taking over someone else's set, so immediately they start pushing to improve it and change it. The director doesn't care particularly — he just wants a nice set, and the designer convinces him that *this* one will be wonderful. Of course it would have been sensible to have a standardised UNIT HQ, but it's typical of the way things work that you save money with one hand, and throw it away with the other.

On a long show you amortise your costs. In other words, you buy the sets and the costumes and so on, and obviously you get more use out of them in six episodes than in four. If you do more four-parters, you get more expense. So initially we got stuck with these very long seven-parters, which were very difficult to handle. As soon as Barry and I really got our hands on things we decided that whatever anyone else had done was wrong, and started changing it to what we thought was right. We both wanted to get out of the seven-parters, and we were quite happy with a mix of sixes and fours. But it took time to sort it out. We changed the mix as soon as we practically could.

THE show was in a pretty terrible state when we took over. There were no good scripts on the shelf. If a show is going to work properly, in terms of practical and structural organisation and logistics, the *main* thing is that you must have the scripts in when the director joins.

All the decisions are made on the basis of a set of scripts. And they must be fairly good scripts, otherwise everyone's wasting their time — the director and the actors may work very hard, but they'll be making well-cooked rubbish. So good scripts in on time are enormously important. And when we started, we just didn't have them. **Who** is a very difficult show to write for. Luckily Barry and I hit it off and saw things the same way. We had an exceptionally good working relationship.

We had a sort of small rep team of writers, any one of whom we would trust to do a story of almost any kind. That's why you get the same names — Holmes, Baker and Martin, and the rest — cropping up over and again. It's a system that makes life very hard for new writers, but then life is always hard for new writers. It's supposed to be — that's one of the rules.

On **Who** I think you need enormous input from the script editor, because the show is such an entity in its own right. People coming in from the outside to write for it need a tremendous amount of guidance. Guidance not so much in terms of rewriting — although sometimes that's unavoidable — but in the form of lots and lots of conversations. What we found didn't work was to sit back and say, 'Right, we're looking for stories for **Doctor Who**', because ideas would flood in, ninety-nine per cent of which were unusable.

Mac Hulke gave me some very good advice on this. Very early on he put forward a story which I quite liked, but which either Peter Bryant or Derrick Sherwin didn't like, and it was eventually turned down. Mac said, reproachfully, 'This would never have happened in Gerry Davis's day'.

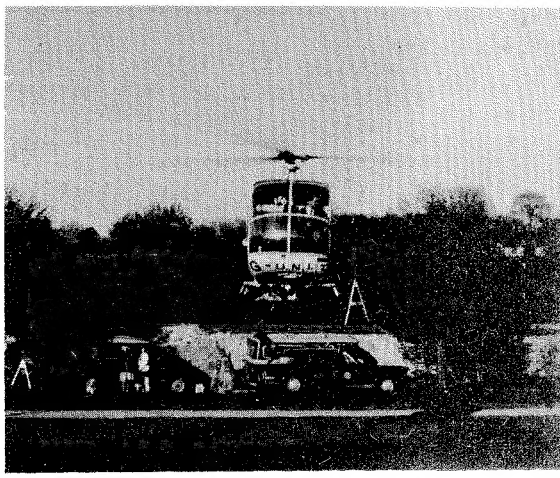
I asked Mac why not, and he told me that what Gerry would do when he was script editor is he would take you into his office, and he'd put his arm round your shoulder and say 'Now, we are going to write a **Doctor Who** together. There's your name on the board, that is *your* show, and *we* are going to make it work.'

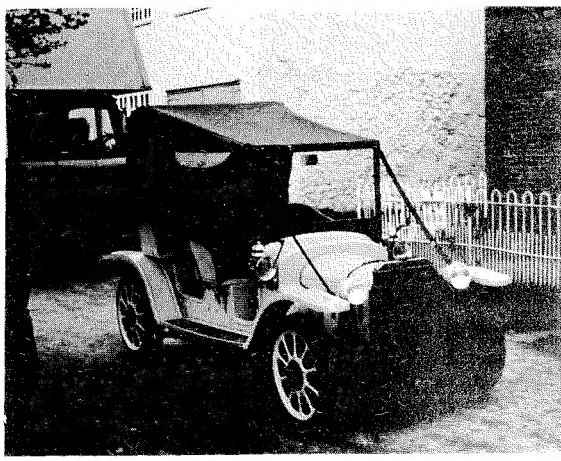
And Mac said 'If you take that approach with the writer, and let him know that however much work he's going to have to do he will eventually get his show on the screen — and get paid — of course you get a totally different attitude.' I always tried to follow that technique of making the whole thing a collaboration with the writer.

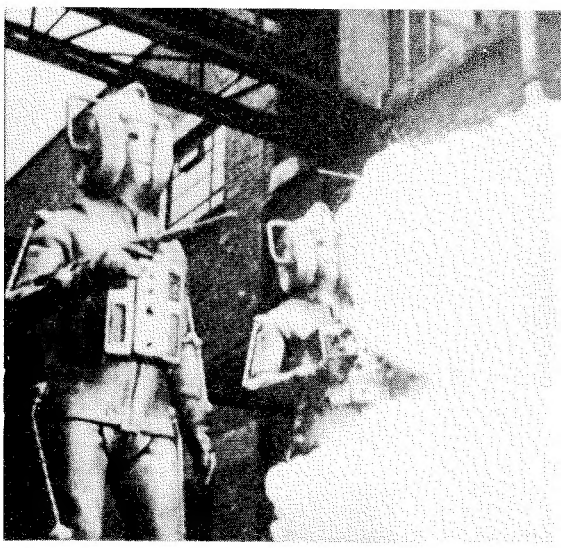
Barry and I would have preliminary discussions and try to get a balance to the season. Then we'd pick the writers. We'd bring them in, and we'd say for example, 'We'd like a story about landing on an alien planet where they're mining and oppressing the natives', which was the brief we started with for COLONY IN SPACE. This wouldn't be a cast iron plotline, but a jumping off point.

We'd then work very closely with the writers, so even by the time they went away to do a storyline they were writing the kind of thing that they knew we wanted. And we knew we were going to get more or less what we wanted if we told them about it.

If we were briefing a new writer, we'd say 'Have ▷







BARRY

I was quite sad when I found the producers after me actually dropping UNIT. I thought it was a pity, though I could understand it. Terrance and I changed the show radically during the five years that we had. When I was producer, there was a conscious decision to use UNIT less, though I never intended to drop them. They were very popular.

LETTS

SOLDIERING ON

◁ you seen the show?' and if they hadn't that was a black mark. Obviously, if you're hoping to write for a show, you watch it—even if you don't like it. Then we'd discuss their ideas and our ideas, and say what Nick Courtney and John Levene and all the characters are like. We'd give them a fairly full picture. We'd also give them a set of scripts as an example and say, 'This we felt was a fairly good UNIT story'. These days we'd probably given them a video as well.

Good input from the production team is really important on a show like **Doctor Who**. The problem is in getting the kind of writer who is flexible enough to write to a format, but is strongly independent enough to argue with you if he thinks he's right and you're not. Some of the more difficult writers will be the best. We had some lovely stormy script conferences with Bob Holmes. He would say, 'I'm not going to do *that* — it's absolute rubbish!' And I'd have to say, 'Now come on, Bob . . .' Eventually we'd hammer something out.

But you don't want either extreme of writer. You don't want a writer who's just going to say 'No, not doing this . . . I don't like that . . .' because life's too difficult. But equally, you don't want a writer who says 'Oh what a wonderful idea — I'll do that straight away' because you don't have any show for writers. You have to work within a system, yet bring enough to it to make your contribution worthwhile.

When I was first starting on UNIT stories as script editor, I explained the whole UNIT scenario to Malcolm Hulke, who was a very experienced television writer. He thought about it for a bit, and said: 'Right, you've got two stories — invasion from outer space, or mad scientist.' And basically, he was right! In fact the reason why I thought up THE SILURIANS (serial BBB) was in an attempt to frustrate Mac and prove that there was actually another one. I said, 'No, there must be an alternative', and we hammered around until we came up with the idea of the Silurians always having been here and thinking Earth was their planet, so we — the apes — were the invaders.

BUT we did suffer from the problem of similarity. You were limited in story content. You could disguise that with a certain amount of ingenuity, but the stories still tended to look and feel the same. You always had the Brig in his office and Benton rushing in to say that something terrible has happened. So then they dash off in a jeep and find the huge footprints, and so on. The first one we did, SPEARHEAD FROM SPACE, (serial AAA) was an archetypal UNIT story. Something attacks Earth and the Brig goes to deal with it. Then you get all the set-pieces and action, which you try to keep as fresh as you can. But it all began to look the same. Which is fatal. It's equally bad if every story is set on a glitzy alien planet ruled by Ming The Merciless. The great thing about Who is its variety — you can make every story different.

We kept UNIT for quite a while, because it's a nice place to come back to. I think I would have kept UNIT on longer as a kind of base for the Doctor to touch once in a while. There was a nice kind of family feeling about it, which I think the viewers liked — as long as they didn't get an overdose of it!

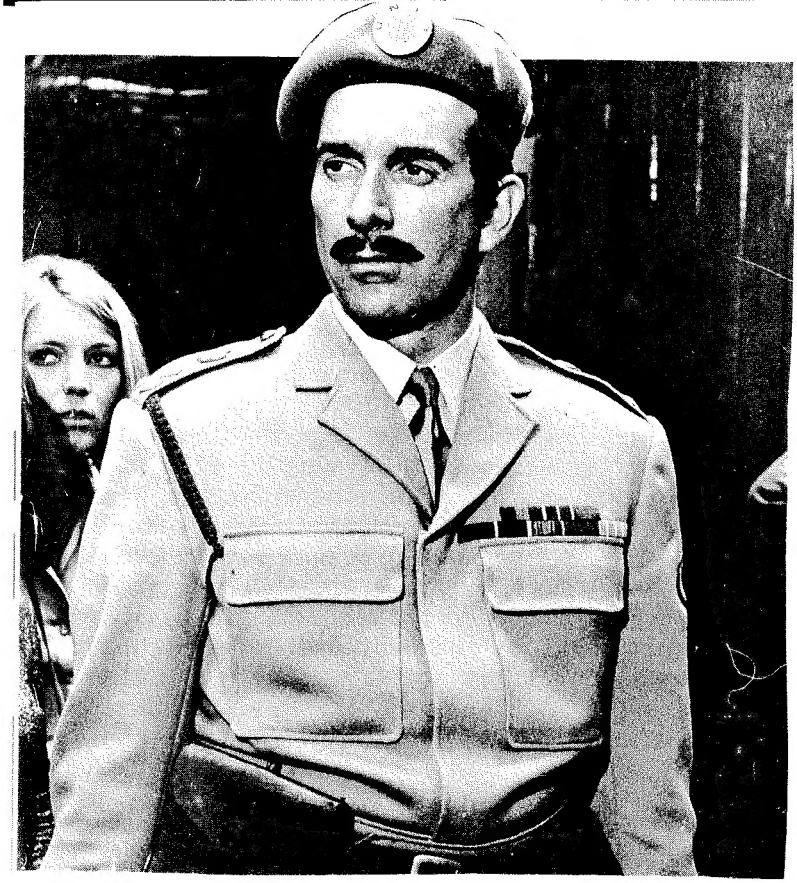
The Master was more of a way of shaking up the Doctor than of shaking up UNIT. The trouble with the Doctor as a character is that he doesn't have enough problems. The Master was an idea to give a sort of Moriarty figure to the Doctor, who Barry and I always thought was rather like Sherlock Holmes anyway.

The Master was one of those immediate good ideas. As soon as we thought of him, we began thinking of the things we could do. Like he and the Doctor had been friends when they were young and they still have a kind of affection for each other. They're terrible rivals, and the Master's got a higher degree than the Doctor and tends to look down on him a little. Basically I thought of that, and the name — The Master — which needed to be an academic title. And Barry said, 'I know just the actor to play him — Roger Delgado.' The whole thing just clicked in an inspirational sort of way.

We found that, like UNIT, the Master could be too much of a good thing; at the end of every story, who should be behind it but — The Master. Surprise surprise! So then we'd drop him for a while, and bring him back with some *eclat*, so he could make an entrance in episode two or three. That worked infinitely better for the stories.

Keeping credibility *was* difficult. For example, part of the Brigadier's role was always to be horrified and unbelieving when he was told that the Martians were landing in Shepherds Bush Green, or whatever. But by the time he'd been through three or four stories it was increasingly difficult to have him say: 'Good heavens, Doctor — what are you talking about?!'

So, in order to keep some sort of credibility and continuity, which we were quite keen on, we thought out a rational theme. One way out of the formula was the Doctor trying to get the TARDIS working again, and occasionally shooting off somewhere, more or less by accident. The other way out was the concept of the Time Lords using him as a sort of secret agent. They'd dump him somewhere, and he'd be very angry. He'd say, 'Well, it's nothing to do with me. I'm not here to solve your problems.



And then, inevitably, he'd get involved.

As far as the army was concerned, UNIT was basically a good thing. We weren't sending them up or making fun of them other than very affectionately. The army was always very pro-UNIT.

Also, unfortunately (for them) if there isn't a war on, the services have got very little to do. They can play and practice, but if they're not actually out killing people, then they've got a lot of time on their hands. So they leapt at each opportunity with great eagerness. They'll happily give you platoons of troops or whatever.

It was the same with the Royal Navy on THE SEA DEVILS (serial LLL). We went down to Portsmouth and saw all these terribly helpful naval officers: 'Certainly — diving bell, no problem. Hovercraft — yes. Anything else you'd like — how about a squad of commandos?' It's all a bit of fun for them. They like being in it and meeting the actors, having Jon Pertwee to dinner in the mess and so on.

The only problem is if some *real* crisis comes up. Then they may not be able to play with you any more; they might have to go and play somewhere else.

WE tried not to glamorise the armed forces. But there are certain situations where people have to take the risk of going out and getting killed. You have to have a certain amount of respect for that. Also, the invaders were always non-human, so we were free of the danger of seeming racist or imperialist. UNIT was always blazing away at monsters — to remarkably little effect!

There was a line I put in one script where the Brigadier says, 'You know, for once Doctor I'd like to meet an alien menace that wasn't immune to bullets.' I always thought it would be tremendously satisfying for the Brigadier if a monster shambled in and he shot it — and it went 'Aaarrgh!' and keeled over dead. Never happened though. □

BARRY

We had quite a lot of help from the Army, especially for THE MIND OF EVIL (serial FFF) and THE CLAWS OF AXOS (serial GGG), as I remember. They were very friendly of course — they liked us, they liked UNIT, and they liked the Brigadier. I don't think we glamorised the Army. But I see nothing wrong in having the army as part of the story. And the monsters weren't necessarily evil. Sometimes the monsters were unpleasant, sometimes they weren't and they seemed quite friendly creatures. That goes right back to THE SILURIANS (serial BBB), where UNIT actually blow them up, to the Doctor's disgust.

LETTS

IN•VISION (ISSN 0953-3303) Issue 11, completed and first published December 1988
COMMISSIONING EDITORS: Justin Richards & Peter Anghelides
PUBLISHER: Jeremy Bentham, Cybermark Services
DISTRIBUTION ASSOCIATE: Bruce Campbell
CONTRIBUTORS TO THIS ISSUE: Jennifer Aitscue, Alison Bauget, Paula Bentham, Garry Bradbury, Sheila Camfield, Nicholas Courtney, Terrance Dicks, Philip Hinchcliffe, David Howe, Steve Howell, Barry Letts, Andrew Martin, Derrick Sherwin
FORMAT BY: Justin Richards/Peter Anghelides, June 1986
DOCTOR WHO COPYRIGHT: BBC television 1975,1988
ORIGINATION: Vogue Typesetting
COLOUR: Banbury Repro
PRINTERS: Lavenham Press/Banner Press
EDITORIAL ADDRESS: 29 Humphris Street, WARWICK CV34 5RA, United Kingdom.
SUBSCRIPTIONS: 8 issues for £14.00 (add £2.00 for card envelopes) to Jeremy Bentham, 13 Northfield Road, BOREHAMWOOD, Herts WD6 4AE, United Kingdom

IN•VISION

ISSUE 12:

THE BRAIN OF MORBIUS

Director CHRISTOPHER BARRY talks about this studio masterpiece, and writer TERRANCE DICKS tells us why he didn't want to be credited on the story. Plus the Morbius costume reproduced in full colour.

INFORMED
IN DEPTH
IN•VISION

OUT NEXT MONTH!

DOWN TO EARTH

GARRY BRADBURY offers an overview of the UNIT universe

CONTINUITY and chronology are twin problems which have plagued the UNIT stories since their earliest days. Attempting to place UNIT in a fixed timeframe means confronting a web of confusing and conflicting information — some of which has to be abandoned if any coherent history is to be established. Fortunately, an acknowledgement of script and production dilemmas makes this possible.

Retrospective continuity is a great help to any writer on a long-running series who wants to innovate, or cover up the more glaring continuity cracks. Seasons 24 and 25 have been able to shed light on the possible antecedents of UNIT, adding to the mythos created by THE WAR MACHINES (serial BB) and THE WEB OF FEAR (serial QQ).

Earth had faced internal and extraterrestrial hostility for many centuries. But it was not until after World War II that the sovereign authorities became involved. Interestingly in such an anglocentric series as **Doctor Who**, it was the Americans who provided the first governmental contact with such threats. It was 1959, and the United States — smarting from the Soviet Union's growing lead in the space race — had launched a top secret satellite. CIA agents Weismuller and Hawke

Katy Manning as Jo Grant

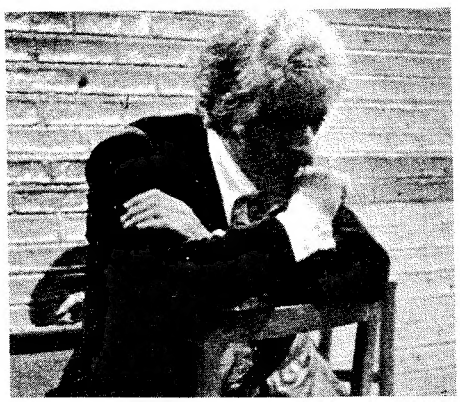
were dispatched to track its progress over South Wales, only to become involved in the relentless hunt by Gavrok and his Bannermen for the Chimeron princess Delta.

It's not difficult to imagine the shock their report would have caused in Langley and at the White House. Meanwhile, intelligence contact between America and their Curzon Street cousins had cooled after continuing British treachery and defection. The British government would surely have been aware of the report, and just as aware of the need to mollify a suspicious CIA. They would have needed little urging to be seen responding to the situation in Wales. Thus plans were established for an elite military and scientific unit to deal with defence problems of a more unusual nature.

Not until November 1963 were such plans put to the test — and found wanting. A hastily-convened force was assembled in London to investigate mysterious radio transmissions between space and the Coal Hill School, and was soon embroiled in a minor civil war between antagonistic Dalek factions.

The military contingent, led by Group Captain Gilmore, were ill-briefed and in uneasy alliance with two scientists drafted from Cambridge. A line cut from the televised script suggested the possibility of the operation being led subsequently by a Lethbridge-Stewart — perhaps his father or elder brother, though not the rather more junior Alistair Gordon.

It became evident from this assembly that a more successful taskforce would require some permanent basis, a commitment that the authorities were



Jon Pertwee as Dr John Smith

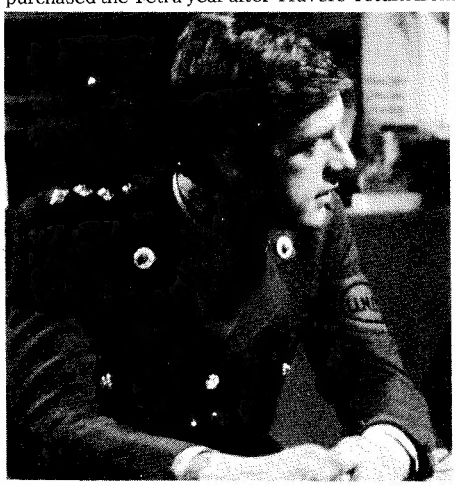
unwilling to make. A miscalculation.

The 1960s was a decade of remarkable advances in computing, the cutting edge of technology being WOTAN which was fittingly installed in the newly-built General Post Office Tower. By July 1966, confidence was high enough to countenance ceding computer sovereignty to this master machine. But a master machine verging on the megalomaniac. 'C-Day' was to have been the subjugation of the human race by mass hypnosis, and cullings by a squadron of War Machines.

In coping with the threat of Professor Brett's creation, the regular army was called in to deal with these shock troops. They were completely unable to accomplish this by conventional means. Only by a hasty reprogramming of a War Machine captured by the Doctor at Cornwall Gardens was the menace turned upon itself. Sir Charles Summer, the Defence Ministry official involved in this action, thus learned the value of a scientific element to any combat squad.

Unhappily, the unease between scientific and military continued when a skeleton staff were detailed to repel the advance of the Great Intelligence and its robotic Yeti servants in the London Underground. Captain Knight, successor to the ill-fated Colonel Pemberton (!), was unhappy with the decision of his Ministerial masters. "I consider this to be a military matter. Others disagree."

This story is a source of chronological confusion. There is little feeling of the future, which suggests a present-day (1968) setting. Yet the previous Yeti adventure in Tibet is set in 1935. The bumbling Professor Travers, relegated to the role of comic relief, recognises his friends of "40 years ago", whilst Silverstein boasts of having kept the Yeti in his museum for 30 years. If Travers remarks can be put down to exaggeration or dotage, and Silverstein purchased the Yeti a year after Travers' return from



Richard Franklin as Captain Yates

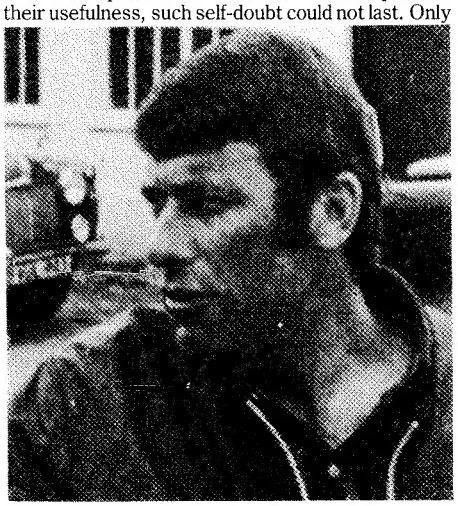
Tibet, this places the story in 1966 — shortly after the WOTAN affair.

The change of command in the Goodge Street fortress was occasioned by the death of Colonel Pemberton and the arrival of Colonel Lethbridge-Stewart. Working with the wayward Doctor, he witnessed both the downfall of the Intelligence and the virtue of pragmatic co-operation. Accordingly, he communicated his vision of an international agency of permanent status to handle matters within the remit of the previous group.

Britain was then in the process of courting her neighbours prior to entry into the European Community. The UNIT proposals were a heaven-sent opportunity to demonstrate internationalism, and few obstacles would have been erected. By the time of the Doctor's return in the middle of 1970, UNIT was a living organisation—though understandably populated by sceptics unsure of their exact role.

THIS confusion was not helped by the British section's oversight by the Ministry of Defence under Major General Rutledge, while also being under the umbrella of Central Command in Geneva. Dealing successfully with the Cyber Invasion which International Electromatics' Tobias Vaughn must have helped avert a crisis of confidence.

If UNIT personnel in Britain were to question their usefulness, such self-doubt could not last. Only



John Levene as Sergeant Benton

months later, a host of incidents demanded the attention of the fledgling organisation. The Doctor, now an adjunct in his position as unpaid scientific advisor, proved again to be a great help — even if unable to refrain from the familiar military/scientific antagonism. And Lethbridge-Stewart found himself stretched by the twin responsibilities of UNIT section head and non-titular security chief for the burgeoning British space programme, whose first major project was a manned trip to Mars (serial BBB).

In attempting to explain away the implausibility of a new alien menace every four or five weeks, the UNIT seasons (seasons 7 and 8 in particular) cultivate a sense of considerable time. The Inferno Project (serial DDD) has been eleven years in the making, and it is hinted that the Doctor has been involved for some time; the Brigadier has been responsible for the Recovery 7 security for seven months (serial CCC), presumably following his security work at Wenley Moor (serial BBB); and after TERROR OF THE AUTONS (serial EEE), the Master (alias Emil Keller) spends two years in Switzerland preparing to unleash THE MIND OF EVIL (serial FFF).

THE differing problems of narrative and production make such anomalies inevitable and unavoidable. It seems fair to assume that a UNIT period of much more than ten years is unsustainable. References to Prime Ministers as "Madam" (serial 4F) or even "Jeremy" (serial TTT) are throwaway references, as are those to pre-decimal coinage (serial BBB) and ailing Chinese leaders (serial FFF).

The first half of the 1970s offered a variety of dragons for UNIT to slay, paramount among these being the renegade Time Lord known as the Master. He was attracted to Earth by the Doctor's presence, a foe to hate with the venom only possible between those of the same species, or more especially former friends. His detestation extended to the deliberate inciting of other alien races to invade Earth.

UNIT responded well to these challenges, and Lethbridge-Stewart found his advice increasingly

Nicholas Courtney (Lethbridge-Stewart) and Caroline John (Liz Shaw)

sought by his superiors in Geneva. A lull allowed the British section to become involved in the setting up of the Space Defence Centre at Devesham, in readiness for the first interstellar flight of the XK5 craft (serial 4J). In these quieter times, the space programme had advanced considerably, far beyond the knowledge of the British public. The Guy Crayford tragedy demonstrated the cloak of secrecy established around the programme, and added to the security headaches.

At around this time, internal threats to UNIT's well-being surfaced. Unhappy with UNIT's special status, the government took the British organisation away from the MOD and placed it in the control of the Civil Service Department C19, headed in later years by Sir John Sudbury (serial 6C). More damaging from the point of view of its long-term personnel, Brigadier Lethbridge Stewart took early retirement in 1977 — possibly because of the irksome nature of his increasing calls to Geneva, or script changes to accommodate the unavailable Nicholas Courtney. (What happened to Sarah Jane Smith, woman of the Eighties, remains something of a mystery if we are to believe the timeframe of MAWDRYN UNDEAD.)

For many, an era had ended. Lethbridge-Stewart had carried UNIT through a baptism of fire over nearly ten years. But in time, his successor Colonel Crichton proved to be a capable replacement whose scepticism, like Lethbridge-Stewart's, diminished with experience.

UNIT'S fate since the last news in 1983 is uncertain. For fifteen years it served a useful purpose in the defence of the planet. But politicians are a sceptical breed. The involvement of UNIT in the space programme may provide a clue.

The absence of alien hostilities would have pushed any surviving organisation in that direction, and it is possible that UNIT was the precursor of such bodies as International Space Command (in position by 1986, serial DD) and further on, the Marine Space Corps (serial XXX).

The real threat to UNIT was the standpoint of television production. Military stories were becoming limiting and expensive. Time was right for a change, and the international element was difficult to build on in so London-centered a universe. □

Roger Delgado as the Master

GUIDE

NAMED UNIT CAST

Colonel/Brigadier Lethbridge Stewart	Nicholas Courtney (QQ-??)
Corporal/Sergeant/RSM Benton	John Levene (VV-4J)
Sergeant Walters	James Thornhill (VV)
Captain Turner	Robert Sidaway 9VV)
Elizabeth Shaw	Caroline John (AAA-DDD, 6K)
Captain Munro	John Breslin (AAA)
Captain Forbes	George Lee (AAA)
Captain Hawkins	Paul Darrow (BBB)
Sergeant Hart	Richard Steel (BBB)
Corporal Nutting	Alan Mason (BBB)
Private Wyatt	Derek Ware (DDD)
Captain Mike Yates	Richard Franklin (EEE-WWW, 6K)
Josephine Grant	Katy Manning (EEE-TTT)
Major Cosworth	Patrick Godfrey (FFF)
Corporal Bell	Fernanda Marlowe (FFF-GGG)
Sergeant Osgood	Alec Linstead (JJJ)
Corporal Palmer	Denys Palmer (RRR)
Private Ogden	George Bryson (WWW)
Corporal Nutting	Martin Taylor (WWW)
Surgeon Lieutenant Harry Sullivan	Ian Marter (4A-4J)
Coporal Adams	Max Faulkner (4J)
Colonel Faraday	Patrick Newell (4J)
Major Beresford	John Acheson (4L)
Sergeant Henderson	Ray Barren (4L)

All stories listed produced by BARRY LETTS and script edited by TERRANCE DICKS, unless indicated. When only UNIT regular was Jo Grant, story is not listed. Code: w writer, p producer, s script editor, d director.

THE WEB OF FEAR (QQ 1968, 4 eps, w Mervyn Haisman/Henry Lincoln, p Peter Bryant, s Derrick Sherwin, d Douglas Camfield) The UNIT forerunner, with Colonel Lethbridge-Stewart (Nicholas Courtney) and 2nd Doctor (Patrick Troughton)

THE INVASION (VV 1968, 8 eps, w Derrick Sherwin from idea by Kit Pedler, p Peter Bryant, d Douglas Camfield) First UNIT story, script edited by Terrance Dicks, and first appearance of Benton (John Levene) in plain clothes

SPEARHEAD FROM SPACE (AAA 1970, 4 eps, w Robert Holmes, p Derrick Sherwin, d Derek Martinus) Last serial for producer Sherwin, debut for Liz Shaw (Caroline John), 3rd Doctor (Jon Pertwee) begins his exile on Earth; first UNIT serial in colour

THE SILURIANS (BBB 1970, 6 eps, w David Whitaker, d Michael Ferguson) First Barry Letts UNIT story, and Bessie's big break

THE AMBASSADORS OF DEATH (CCC 1970, 7 eps, w David Whitaker, d Michael Ferguson) Benton's first contact with the third Doctor

INFERNO (DDD 1970, 7 eps, w Don Houghton, d Douglas Camfield) Dual roles for UNIT regulars Nicholas Courtney, Caroline John and John Levene—and Doctor manages a jaunt with the TARDIS console

TERROR OF THE AUTONS (EEE 1971, 4 eps, w Robert Holmes, d Barry Letts) Captain Yates (Richard Franklin) first appears—story features three Time Lords, including new regular the Master (Roger Delgado), and introduces Jo Grant (Katy Manning)

THE MIND OF EVIL (FFF 1971, w Don Houghton, d Timothy Combe) Master's greatest fear revealed to be the Doctor triumphant, plus the Doctor speaks Chinese and Benton goes mufti

THE CLAWS OF AXOS (GGG 1971, 4 eps, w Bob Baker/Dave Martin, d Michael Ferguson) Doctor uses TARDIS, though cannot escape from Earth

COLONY IN SPACE (HHH 1971, 6 eps, w Malcolm Hulke, d Michael Briant) Time Lords allow Doctor away from Earth to defeat Master, and Brigadier makes a brief appearance

THE DÆMONS (JJJ 1971, 5 eps, w 'Guy Leopold', d Christopher Barry) Yates and Benton sport their leisurewear to help the Brigadier capture the Master, in the story UNIT regulars say is their favourite

THE DAY OF THE DALEKS (KKK 1972, 4 eps, w Louis Marks, d Paul Bernard) UNIT's only contact with the Daleks

THE SEA DEVILS (LLL 1972, 6 eps, w Malcolm Hulke, d Michael Briant) First appearance of the Master since his capture in JJJ; UNIT do not appear, though Doctor uses credentials with Captain Hart (Edwin Richfield) and programme uses Navy instead of Army

THE MUTANTS (NNN 1972, 6 eps, w Bob Baker/Dave Martin, d Christopher Barry) Starts and ends in UNIT HQ, but Jo is only regular character

THE TIME MONSTER (1972 OOO, 6 eps, w Robert Sloman, d Paul Bernard) Delgado Master's final conflict with UNIT in another story featuring Benton out of uniform

THE THREE DOCTORS (RRR 1972/3, 4 eps, w Bob Baker/Dave Martin, d Lennie Mayne) Hartnell's only UNIT story; Brig and Benton meet Troughton again and travel in TARDIS, Yates doesn't appear; Doctor given freedom by Time Lords

THE GREEN DEATH (TTT 1973, 6 eps, w Robert Sloman, d Michael Briant) Jo Grant leaves, Captain Yates looks crestfallen

THE TIME WARRIOR (UUU 1973/4, 4 eps, w Robert Holmes, d Alan Bromly) Sarah Jane Smith (Elisabeth Sladen) appears—though not UNIT member; Brigadier is only UNIT regular

INVASION OF THE DINOSAURS (WWW 1974, 6 eps, w Malcolm Hulke, d Paddy Russell) Idealistic Yates is misguided accomplice of Golden Age traitors; Whomobile is Doctor's flashy new transport

PLANET OF THE SPIDERS (ZZZ 1974, 6 eps, w Robert Sloman, d Barry Letts) 3rd Doctor's finale, Whomobile flies out of series, Yates' finale as civilian, Brigadier meets another Time Lord Cho-Je (Kevin Lindsay) and sees Doctor regenerate

ROBOT (4A 1975, 4 eps, w Terrance Dicks, s Robert Holmes, d Christopher Barry) 4th Doctor (Tom Baker) and Harry Sullivan (Ian Marter) debut, Whomobile reverts to Bessie, and Benton regenerates into RSM between seasons

TERROR OF THE ZYGONS (4F 1975, 4 eps, w Robert Banks Stewart, p Robert Holmes, s Robert Holmes, d Douglas Camfield) Doctor recalled to Scotland by kilted Brigadier

PYRAMIDS OF MARS (4G 1975, 4 eps, w 'Stephen Harris', p Philip Hinchcliffe, s Robert Holmes, d Paddy Russell) No UNIT regulars, but Sarah and Doctor visit future site of UNIT HQ; Doctor speculates on his future as UNIT's scientific advisor

THE ANDROID INVASION (4J 1975, 4 eps, w Terry Nation, p Philip Hinchcliffe, s Robert Holmes, d Barry Letts) Only Sullivan and Benton as UNIT regulars—also doubling as androids, while Colonel Faraday (Patrick Newell) replaces Brigadier who is in Geneva

THE SEEDS OF DOOM (4L 1976, 6 eps, w Robert Banks Stewart, p Philip Hinchcliffe, s Robert Holmes, d Douglas Camfield) No UNIT regulars, but Major Beresford (James Acheson) and Sergeant Henderson (Ray Barron); Douglas Camfield's last serial

TIME-FLIGHT (6C 1982, w Peter Grimwade, p John Nathan-Turner, s Eric Saward, d Ron Jones) Doctor's credentials verified by Heathrow officials with phonecall to Sir John Sudbury of C19

MAWDRYN UNDEAD (6F 1983, w Peter Grimwade, p John Nathan-Turner, s Eric Saward, d Peter Moffat) Retired Brigadier of '83 is maths teacher in public school, who meets his '77 self; Benton is reported to be a secondhand car dealer

THE FIVE DOCTORS (1983 6K, w Terrance Dicks, p John Nathan-Turner, s Eric Saward, d Peter Moffat) Brigadier teamed with 2nd Doctor before meeting all five Doctors again, and 3rd Doctor encounters ghostly imposters of Mike Yates and Liz Shaw

STORIES in which the Doctor knows of UNIT on a visit to contemporary Earth, but does not contact them:

THE HAND OF FEAR (4N 1976)
IMAGE OF THE FENDAHL (4X 1977)
THE STONES OF BLOOD (5C 1978)
CITY OF DEATH (5H 1979)
THE LEISURE HIVE (5N 1980)
LOGOPOLIS (5V 1981)
CASTROVALVA (5Z 1982)
FOUR TO DOOMSDAY (5W 1982)
ARC OF INFINITY (6E 1983)
THE AWAKENING (6M 1984)
RESURRECTION OF THE DALEKS (6P 1984)
ATTACK OF THE CYBERMEN (6T 1985)
THE TWO DOCTORS (6W 1985)
SILVER NEMESIS (7K 1988) □

ISSUE ELEVEN UNIT UK: £1.60 (rec) US: $4.50

IN-VISION

DOCTOR WHO

UNIT SPECIAL